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GULF STREAM—WATER COLOR BY WINSLOW HOMER IN THE MARTIN A. RYERSON COLLECTION

of the Atlan Ceramic Art Club will open on the same afternoon. This club has been one of the pioneers in raising the standard of over-glaze decoration on china from the once popular realistic decorations to types of treatment more in accord with the decorative function. China decorators who have relied on Japan, France, and Germany for porcelain now find themselves practically forced to draw on whatever surplus supply they may have stored away. Satsuma from Japan has become expensive, and only a limited supply of porcelain comes from France and Germany. These conditions are strong arguments for developing the ceramic industry in America. They suggest the great need of a closer relationship between the ceramic manufacturer and the decorator and the desirability of producing in this country an "All American" product.

An exhibition of costumes from the studios of Signora Maria Monica Gallenga of Rome, lent by Miss Mary S. Nixon, will also open on November 4. This will be held in Gunsaulus Hall under the direction of the Decorative Arts Department. Wraps, street dresses, blouses, evening gowns, and tea negligees distinguished for the beauty and origi-

nality, which they show both in design and construction, will be displayed. Signora Gallenga is one of a considerable school of contemporary Italian designers, whose work achieves a combination of scholarship and modishness. She has invented a method of applying gold and silver to fabrics, using a wide variety of tones of metal. A grand prize at the Panama Pacific Exposition was awarded to her work.

For future exhibitions see calendar on pages 103 and 104.

PRINT EXHIBITIONS

A memorial exhibition of the etchings of Anders L. Zorn, recently deceased, is now open in the Print Room. It will continue until about the middle of November. To the one hundred and forty-four prints presented by Wallace L. DeWolf in 1913 have been added impressions from practically all of Zorn's more recent plates, so that the collection affords an unusually comprehensive survey of his etched work.

About the middle of November there will be placed on exhibition in the Print Room, for a month, a collection of fifty-



EARLY AMERICAN SAMPLER IN THE MRS. EMMA B. HODGE
COLLECTION OF SAMPLERS

four etchings recently presented to the Art Institute, as part of the Alfred D. Eddy Memorial Collection of Prints, by Morton H. and Alfred K. Eddy. It comprises impressions from all the plates etched by a young French contemporary as yet scarcely known in this country, Adolphe-Marie-Timothée Beaufrère, born in Finistère, Brittany, less than forty years ago. After a few difficult years in Paris he was able to attend the École des Beaux-Arts, where he was awarded a traveling scholarship. The outbreak of the war found him returned to Brittany after a sojourn in Algeria in which he had made some of his most interesting plates. At the beginning of the war he entered the army to serve for the duration of the war.

Beaufrère has worked more or less like a hermit, only occasionally exhibiting a few plates in the French salons.

His etching "Ferme sur la route du Pouldu" evoked favorable comment from Lepère, whose admirer and friend he became. He was an admirer also of Gainsborough and a serious student of Rembrandt and Claude. Landscapes, a few figure compositions, and a number of Biblical subjects, treated in a variety of techniques, bespeak the artist's versatility. It is said that a complete collection of his etchings has never before been exhibited in this country.

Other print exhibitions will be announced later K. W. McG.

LECTURES

On November 2 the Tuesday afternoon lecture will be given by Clement Heaton on "Egyptian art of the Stone Age, its evolution and transmission to Mediaeval Europe," and on November 9 he will speak on "The discovery of glass and its subsequent history." Mr. Heaton is of an English family of master-glass painters and acquired in youth a knowledge of his craft that others gain only at the end of a career. Long researches have enabled him to recreate the early thirteenth century glass, and though he has worked on the basis of mediaeval traditions, he has freely expressed them to meet modern needs. His gospel is that art is an integral part of human life, and to him "to walk through the crude streets of Brooklyn and New York is to find serious art gone out of use, and it is poor consolation to find a collection of